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professor am kgl. Lyzeum in Bamberg. (Erläuterungen und Ergänzungen zu Janssens Geschichte des deutschen Volkes, herausgegeben von Ludwig von Pastor, IX. Band, 1. u. 2. Heft). Gr. 8° (VIII u. 218 S.) Freiburg, 1912, Herdersche Verlagsbuchhandlung, M. 5.40.

During the last decade, one of the most fruitful branches of literary investigation has been concerned with a comparatively fresh subject: the academic drama of the sixteenth and early seventeenth centuries in Germany and England. The rewards from this labor have appeared most obviously in the new light thrown upon the purely intellectual aspects of humanism, in the disclosure of unsuspected literary relations, and in the recovery of additional and more precise information concerning dramatic technique and *mise en scène*. Enlightening has been also the further disclosure that a complete and just account of popular drama must devote a substantial amount of attention to the dramatic productions of the schools, whether in Latin or in the vernacular.

As a conspicuous figure in the academic drama of the latter part of the sixteenth century stands the versatile Jesuit theologian and man of letters, Jacob Gretser, whose astonishing dramatic activity resulted in some twenty-three pieces, produced at Freiburg and Ingolstadt during the period 1584—1595. These pieces Dr. Dürrwächter has classified as follows:

- (1) *Timon*.
- (2) Plays on Biblical subjects.
- (3) Plays dealing with the lives of saints.
- (4) *Regnum Humanitatis*.
- (5) *Udo*.
- (6) Miscellaneous and lost plays.

On the basis of comprehensive material from manuscripts the writer has contributed to each of these classes an illuminating chapter. In these chapters, indeed, the precise method and achievement of Gretser are revealed for the first time. National interest attaches especially to the Biblical plays, which palpably resemble *Volkschauspiel*, to the plays dealing with the lives of Swiss saints, and to the *Udo*. More definite problems of comparative literature arise from *Timon*, in connection with which one recalls the treatments of the same theme by Boliardo, Galeotto del Carretto, and Shakespeare.

Especially valuable is the careful chapter on *mise en scène*, from which it appears that even within the limits of the particular dramatic *genre* before us, considerable variety of staging was practiced.

The monograph presents a generous amount of documentary fact, and proceeds from a skilful analytic method and a sound psychological insight. Appendix I presents the text of *De Humanitatis Regno Comoedia Altera*, a dramatic curiosity which reveals a good deal of Gretser's critical theory, and which arouses our wish that Dr. Dürrwächter publish in *extenso* the dramatic works of his author.

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Karl Young.

Hebbel und Ludwig. Ein Vergleich ihrer Ansichten über das Drama. Friedrich Bruns (Universität Wisconsin). R. Behrs Verlag, Berlin. M. 4.

Dieses Buch erschien als Band V der von R. M. Werner herausgegebenen Hebbelforschungen. Es stellt sich die Aufgabe, „Friedrich Hebbels und Otto Ludwigs Ansichten über das Drama zu vergleichen, um so den Wesensunterschied der beiden Dichter klar zu fassen.“ In knappster Form wird hier ein offenbar erschöpfendes Material geboten, das durchweg so übersichtlich geordnet ist, dass die daraus entspringende Charakteristik der beiden Dichter nach dem oben angedeuteten Gesichtspunkt ausserordentlich klar wirkt. Im ersten Teil der Schrift wird ihr Verhältnis zur Theorie des Dramas dargelegt, worin besonders bei ihrer Stellung zur geschichtlichen Überlieferung wertvolle neue Gesichtspunkte entwickelt werden. Dieselben hätten vielleicht noch an Bedeutung gewonnen, wenn sie zur modernen Geschichtsauffassung in Beziehung gesetzt worden wären. Im zweiten Teil wird das Verhältnis der Dichter zum Drama verschiedener Zeiten behandelt. Der Stil der durchaus wissenschaftlichen Schrift ist klar und häufig so anregend, dass sie sich mehr wie ein Essay liest als eine gelehrte Abhandlung.

K. F. M.

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